

SIMPLE, COOL, CHIC

Three Merits of the Frocks of the Season.

IDEAL SUMMER DAINTINESS

Novelty in Details and Daring Color Notes.

Hand Embroidery Not So Lavishly Used as Last Season Save on the Lingerie Models—The Half Low Neck and the Dutch Neck Immensely Popular—Detectable Yet Unpretentious Dancing Frocks—Contrivances to Meet the Need of the Summer Gowns for Much Pressing—The Linen Frocks Never Prettier—Changes in the Cut of the Sleeves—Costumes Seen at Country Clubs—Pretty White Serges

Bathing costumes furnish really the only fashion topic that seems alluring in such weather as early July has furnished, yet the game of the modes goes on regardless of heat or cold and attractive summer frocks are perhaps the things that can best console a woman for being obliged



VOILE AND SILK.

to endure oppressive heat. Even if you cannot be cool and comfortable it is a satisfaction to know that you are looking cool and comfortable, and if you look chic in addition you may achieve a certain degree of philosophy.

Certainly the summer frocks of this season at their best fulfill all these requirements, and particularly among the trim little morning frocks there is an ideal summer daintiness united to simplicity. People are working that word "simplicity" hard nowadays, but how can you help it this season when the keynote of nine-tenths of the smartest frocks is that same simplicity, a very knowing sort of simplicity to be sure, a sort to drive the ordinary dressmaker to despair, but simplicity all the same, in so far as appearance is concerned?

The fussy, ornate frock is not the fashion.



LINEN AND VENISE.

lonable dressmaker's masterpiece this season. She strives for perfection of line, for some daring and successful note of color, for some original and effective detail and leaves the rest to the exquisite materials.

Even hand embroidery, save on lingerie models, is not so lavishly used as it was last season, though it is always admirable and plays an important part in many of the handsomest gowns. In the frock of blue voile Ninon which figures among the group of evening frocks shaped bands of superb hand embroidery in self-color on charming matching the voile confine the fulness of bodice and skirt and are the only trimming save for a tiny galon at the edge of the demie décolletage.

A half low neck and the Dutch neck even less low are immensely popular with the summer girl who needs to be practical, for a frock with such a neck finish answers for a variety of purposes. It has a sufficiently low neckline to do duty for evening wear, yet it is not barred from informal evening and afternoon wear as is a conventional décolletage frock.



GOWNS OF LACE AND ROSE SATIN WITH TINY MOUSSELINE ROSES, OF CITRON VOILE AND LACE AND OF BLUE VOILE AND SATIN EMBROIDERED.

Not in many a season, not indeed within our memory, have we seen so many delectable yet unpretentious dancing frocks and frocks for any sort of informal summer evening use. For the seashore where dampness makes continual pressing and freshening necessary in connection with filmy chiffons, mousselines, etc., nylon, silk, etamine, one of the good nets or lace makes an admirable general utility evening frock, and of course the dainty lingerie frock is invaluable. It too demands frequent pressing, but with many of the simple little one-piece models this pressing is not very troublesome.

Right here it may be noted that for the girl who goes to summer hotels, who has no maid and who cannot afford to be constantly paying for pressing which is not always done well, an electric iron and a small folding ironing board in a pretty crocheted case are valuable possessions. They will add greatly to possibilities in the line of freshness and



STRIPED CREPON.



CHECKED LINEN.

to having them fresh when you want them.

As for the muslin and linen frocks they must be pressed after every wearing if they are to look well another time, and linen is almost as bad.

Enormous quantities of linen have been used this season, so the manufacturers say, and certainly linen frocks were never prettier, though the sheerest stuffs are hardly rivals to the heavier creons this

summer, because of the tendency toward fullness held in toward the bottom. Sometimes the sheer and heavy linens are combined in one model; as, for example, in the rose and black frock sketched for this page. Here the main body of the frock was of sheer soft linen in a rose ground and fine all over design



PRINTED LINEN.

of black. A tablier and skirt bottom were of plain rose linen. Cuffs and tiny yoke were of the linen and the little collar and under cuffs of Valenciennes. A soft girdle of black liberty echoed the note of black in the linen.

In very soft supple linen were two other frocks which won general liking. One had a white ground barred off into large checks by lines of clear fresh green, not too vivid. A cleverly cut yoke and outer sleeve piece was of plain green linen, as were a girdle encircling sides and back of the skirt and another curving band holding the skirt in slightly at knee height. Yoke and cuffs were of lace, and a cravat and narrow sleeve folds were of black satin. A smarter little frock would

be hard to fashion, and the upper skirt band, which was a trifle extreme and difficult to handle, might be eliminated without spoiling the frock.

Another frock in similar soft linen had for its trimmings wide bands of the linen skillfully disposed on skirt and bodice and set with lines of white soutache and little white buttons. The sleeves were entirely of Venice lace and the gumpes of a very fine lace.

This gumpes of extremely fine filmy lace is seen more than any other, and though sleeves have on the whole been shortened and some of the kimono outer sleeves are cut very short, an under sleeve or a cuff of lace usually brings the sleeve well down over the elbow, if not

to three-quarter length. A very considerable fulness shows in some of the undersleeves and even in entire sleeves, but though this may indicate a turn in the tide, the usual sleeve is still comparatively close and the shoulder slope is well defined.

The peasant sleeve, usually cut in one with the bodice or yoke and left open at the bottom, is used with or without undersleeves and is an excellent sleeve for sporting costumes intended for tennis, golf, etc., because it allows free movement to the arm. It must be remembered, however, that a gusset and careful shaping of the under arm section are needed to insure comfort in any sleeve which is cut in one with a blouse, for the tendency of such a sleeve is to hamper the shoulder movement.

Extraordinarily good looking little cutting frocks of white serge are being worn on tennis courts, golf links and boat decks this season. Frocks of a demure simplicity and of informal air, though this appearance is obtained through very careful handling.

A good example of this class seen on a club veranda last week was built up of the very fine twill French serge which now has a softness in sharp contrast with its original wiriness. The skirt was gored and smooth fitting over the hips but of width ample to allow active movement and consequently practical for tennis or any lively sport. Buttons of heavy white crocheted in whose centers were embroidered dots of emerald green were grouped on each side of the front plait toward the bottom.

The bodice was a Magyar blouse, sleeves and body of course in one, with loose, short peasant sleeves, plaited frill of fine linen finishing the collarless neck. The blouse lived up to its name by blocking a trifle over the belt of green patent leather and buttoned in front with crocheted buttons centered with green. A little cravat of green silk finished the frill collar at the throat. A wide brimmed soft outing hat of white linen faced with panama was all in white save for two hatpins with big green beads which the knowing wearer had used to bring the hat into relationship with her frock.

At another country club was seen a white serge made on almost exactly the same lines though the skirt had some plaits let in at the sides. The peasant sleeves had flat wide turned back cuffs of dull blue linen and there was a wide low collar of linen from under which fell a soft black cravat. Buttons were of the blue linen and the belt was of black patent leather.

Good black and white effects are obtained in white serge coat and skirt suit by the use of binding or rather by bordering with such heavy firm, narrow, black braid as is used on the sides of men's evening trousers. The finish throughout is of the severest tailored sort, and the loose short jacket with low cut fronts fastening with one or two buttons is the cut preferred. The long revers are faced with black satin in most of the models, but some tailors prefer revers of the serge merely bordered with the black braid.

Collars and cuffs of toile de Jouy or other printed cotton are used upon some of the white serge coats and in such case a touch of black is usually added in binding, buttons or some other detail. Curious effects are obtained too by a flat collar or neck finish of some rough silk such as rajah, in red or green, embroidered in barbaric fashion with beads of many colors, the barbaric note being, however, circumscribed by French taste, and the colorings, while audacious, being exquisitely harmonious.

A white serge frock with such a neck finish, with buttons of the heading, a black satin girdle held by a beaded buckle caused a buzz of flattering comment when it appeared at a recent outdoor fair for charity, but only a French maker could have handled the color scheme in such admirable fashion.

At the same fair was seen a tremendously smart white serge of severe character made with a full length front panel. Down each side of this panel from shoulder to bust line and from waist line half way to the knee very heavy white silk cords were set, held at each end by ball buttons of gold. A loose oversleeve was opened up the outside for a little way and held by similar large cord and buttons. The effect was somewhat military and extremely smart.

One more white serge, this time a blouse and skirt with narrow bordering folds of red and black for trimming and plaited frills of white net, bordered by several lines of red stitching, falling from the short sleeves and finishing the neck. These plaitings of net, stitched in the color of the color, are very easily made and surprisingly effective. Similar effects are obtained in fine white lace stitched with color. There are also little gumpes of tucked net stitched in color and of perfectly plain net with rows of colored stitching around the collar top.

Of sheer, cool looking little frocks for afternoon and evening there is no end. A majority, this summer are short, even when intended primarily for evening wear. This, as has been said before, is in consequence of the fact for smart skirt bottoms, and the younger contingent takes kindly to the innovation, older women wisely clinging to flowing lines. The woman who is not slender should shun the short, held in skirt, but unfortunately she does not always do it and the result is an abundance of caricature wherever women assemble.

At its best, the dainty, short frock of sheer stuff is altogether charming and the simplest of these little frocks in linen, batiste, etamine, nylon, etc., are the most attractive. Many of the daintiest have no trimming at all on the soft full skirts, save groups of shirred cording or tucking holding the fulness in at the bottom.

Weights are usually attached to these cordings to draw the upper skirt down snugly, for fulness billowing out above and hooped in below is a distressing sight. The bodice of one of these shirred or corded skirts is often a simple full little affair with cord about neck and shoulders and on the sleeves and with merely some flat neck finish and cuff of heavy lace such as Venice or Irish.

Another favored method of making the soft sheer short skirt is by a lower section of deep tucks. This section extends up almost to the knees, is scant in width and is cleverly weighted. The French makers have used this type of skirt freely, but only a few such models have been seen here. They demand slenderness in the wearer, as for that matter, do all skirts on these general lines.

An attractive model of this type in soft white muslin is illustrated on this page and will give a better idea of the skirt treatment than can be gained from word description. The bodice too is charming in this little frock and would be very desirable even if combined with a skirt of less extreme mode.

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a scant foundation they fall into the approved close lines. The bodice of one model was tucked diagonally down to the soft girdle of real satin, and had below this girdle a plenum of the mousseline plaited like the skirt and falling well over the hips. A wide band of Venice lace down the entire front of bodice and plenum, and there was a cuff and collar of Venice.

Such a frock would doubtless crumple readily, as do all plaited sheer stuffs, but the model which was seen when ready for sending to a Newport debutante was certainly deliciously youthful and graceful, and the practical is not considered of vast importance in the case in which the prospective wearer of this frock moves.

By the way, it was for this same girl that the dressmaker was finishing a short dancing frock of cherry color mousseline de soie made over an entire slip of white lace and quite untrammelled save for tucks and some soft knots of liberty in a violet tone which harmonized deliciously if curiously with the cherry color, whose somewhat vivid tone was much softened by the white lace beneath it.

MRS. BELMONT ON SUFFRAGE.

The Situation Here as She Depicts It in England.

LONDON, July 12.—Mrs. O. H. P. Belmont, who is staying with her daughter, the Duchess of Marlborough, at Sunderland House, has been busy studying the methods of English suffragists and talking with the leaders of the various branches of the movement. She commends the methods of the English suffragists heartily. In the course of an interview Mrs. Belmont said:

"I have come to England to study the work of the British suffragists, not to help them, for they don't need any help. English suffragists are marvellous and set an example to the whole world. I approve of everything the militants have done, everything."

"It is not true that the majority of women do not want the suffrage. The anti-suffragist is an ignorant woman, Lady Wimborne and others are a little old fashioned."

"About 20,000 women in New York State are supporting their husbands and children or other relatives. Many of these husbands are married or sick, not all idlers."

"Every woman does not get a husband and a great many don't want to. Anyhow until she gets this wonderful husband a woman has to work. Men say, 'Stay home,' but there's nothing to do there. Women have to go out to the factories to do their work."

"The suffrage movement in America commenced with the middle classes, but now we are attracting both the working classes and the wealthy people. Our methods are peaceful, because there is no need for militant tactics."

"In America women are passing higher education examinations than men at the colleges and the schools, not because they have more ability but because they can remain longer at these institutions. Take this instance: In the coeducation schools in Chicago 33 per cent of the students are women, but 83 per cent of the prizes, fellowships and scholarships go to women. That seems to me to be an argument for woman suffrage."

"The argument that 'votes for women' would destroy sex chivalry is absurd, because the so-called chivalry of men is all humbug and is usually put forward to misrepresent the true issue, justice. In America you have only got to watch the way in which men push women aside in the tramway cars to see how much the chivalry is worth."

"At the present time the wife does all the work for her husband and gets no money for it. She ought to get half of what the man earns. The wife ought to be the man's equal and not his servant. The reason why housework has always been regarded as a degrading occupation is because it has been free labor."

"In America sex are more fearful of offending conventional codes than the women in England are. The reason is that the suffrage movement here has been backed by women of standing in society whose position was assured. In America we have only just begun to attract the wealthier classes."

AN IDEAL SUMMER LUNCHEON.

The Bread and Cheese and Fresh Vegetables of the Italian Laborer.

"Watch the luncheons of Italian laborers if you want pointers on ideal hot weather meals," said a domestic science teacher whose windows overlook a street where many Italians have recently been employed. "Every day at noon I settle myself at a window and watch each man as he opens his lunch package."

"Nine out of ten of these luncheons are made up of some fresh green things like lettuce or radish, bread and cheese. What could be better than this viewed from a scientific standpoint? The brown bread and cheese give nourishment and the fresh, green vegetables provide the refreshment."

"The tomato is bitten into as you would eat an apple or a pear. In the other hand the luncheon holds his slice of brown bread spread with cheese and alternates bites from each hand. The melon he cuts in crescent-shaped pieces with his pocket knife and gnaws the pulp of each piece close down to the rind. Of course, it isn't cold, but why does he care?"

"The lettuce is separated into leaves and eaten little by little, not at all. The young Italian workman bites into the head of a great white cauliflower and the raw tomato and munches the leaves slowly, as he takes occasional mouthfuls of the brown bread in his other hand."

"Once in a great while the wife of some mother, sister or wife is evidenced by a little bowl or cup of cold macaroni or spaghetti, but this is a great exception. The rule is, fresh green vegetables, bread and brown bread and cheese."

A HARD BED INDEED.

Ground or Boards Set Compared With a Chain Cable.

"Often," said a man whose life has not been all routine, "I have slept on the ground, and often in hard board bunks with never a mattress or blanket to soften them, but never on a bed quite as hard as this."

"Along at the base of the side street wall of a building occupied by a waterfront concern dealing in marine supplies you are likely to find low stacks of chain and chain cable, stacks and chains of various dimensions and sizes, and here and there was one such pile of cable with perhaps three or four links that was nearly laid out on the ground maybe seven feet long by two feet wide and two feet high, a stack that would weigh perhaps fifteen or twenty tons."

"The pile was laid up so trimly that it had a fairly level top, in that way inviting a bed that anybody would want to lie upon but it was shady here now in the afternoon and the side street was quiet and stretched out on this cable pile, with his arm under his head for a pillow, lay a man fast asleep."

"Certainly a hard bed. The ground isn't so hard, if it's sandy and dry, and a bunk with a roof over it may at times be downright comfortable, but I don't know but what I'd sit up quite a little while before I'd stretch myself on a bed of chain cable."

WHITE MOUSSELINE.